ENGRAVERS & LITHOGRAPHERS IN 19th CENTURY CANADA

A PORTION OF THE CITY OF TORONTO.

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The Thomas Fisher Rare Book Library

UNIVERSITY OF TORONTO

ENGRAVERS & LITHOGRAPHERS IN 19TH CENTURY CANADA

An Exhibition at the
Thomas Fisher Rare Book Library
University of Toronto

on the occasion of the
Eleventh Annual North American Print Conference
Royal Ontario Museum
May 6-8, 1980

The books, periodicals, maps, and sheet music in this exhibition have been chosen from the collections of the Thomas Fisher Rare Book Library to demonstrate the range of work done by engravers and lithographers active in Canada between 1820 and 1885. When known, information has been given about the artists and the publishers for whom they worked. In part it has been provided from published sources, particularly J. Russell Harper, Early Painters and Engravers in Canada (Toronto: University of Toronto Press, 1970) and George C. Groce and David H. Wallace, The New-York Historical Society's Dictionary of Artists in America, 1564-1860 (New Haven: Yale University Press, 1957). However, much research remains to be done. I am grateful to Mary Allodi, Assistant Curator, Canadiana Department, Royal Ontario Museum; Mary Williamson, Fine Arts Bibliographer, York University Library; and Joan Winearls, Map Librarian, University of Toronto Library, for sharing the results of their work with me.

Elizabeth Hulse

Case 1

1. The Canadian Magazine and Literary Repository. Vol. 2, no. 9, March 1824. Montreal: Published by Joseph Nickless; printed by Thomas A. Turner.

   "Montreal from Longueil" by Leney.

   William Satchwell Leney (1769-1831), engraver, was born and trained in London, England. He worked on Boydell's edition of Shakespeare, before emigrating to New York about 1805. After a very successful career, he retired about 1820 to a farm near Montreal. There he engraved several views of the city and the first banknotes of the Bank of Montreal.

* 2. [Bourne, George] The Picture of Quebec and its Vicinity. 2d ed., rev. and corr. Quebec: Published by P. and W. Ruthven, 1831.

   This guide book of Quebec City, first published in 1829, is famous for its charming small engravings by James Smillie (1807-1885). Smillie, who was born in Edinburgh, worked with his father, a jeweller, and a brother, also an engraver, in Quebec City in the 1820s. In 1829 he moved to New York, where he had a long and successful career as an engraver of banknotes and of views by other artists. Three sons were also noted artists.

3. Quebec and its Environs; Being a Picturesque Guide to the Stranger. [Quebec] Printed by Thomas Carey & Co., 1831.

   "Market Place Quebec. 1831" drawn and etched by T.G. Marlay, Royal Artillery.

   Like many early artists in Canada, Marlay was evidently an officer in the British army stationed in Quebec; he is otherwise unknown.

4. The Canadian Literary Magazine. Vol. 1, no. 1, April 1833. York, U.C.: George Gurnett, publisher; Thomas Dalton, printer.

   Portrait of Sir Walter Scott lithographed by Tazewell.

   Samuel Oliver Tazewell was an English watchmaker and jeweller who emigrated to Kingston in the early 1820s. In August 1831 the Kingston papers announced the establishment of his "Lithographic Press," said to be the first in Upper Canada. By January 1832 he had produced a map of Kingston. This portrait of Scott, copied from one in Fraser's Magazine, was followed in the May issue of the Canadian Literary Magazine by one of John Galt.

   > Mr. Tazewell, our Artist, has bestowed considerable pains on the accompanying Portrait--the first we believe ever engraved in Upper Canada--engraved too on Canadian Stone, and then, by means of a Canadian press, transferred to Canadian paper.

   While living in York (Toronto) in 1833 and 1834 he reproduced a handwritten Introduction to Greek Declension & Conjugation for Upper Canada College and a series of township maps for the Surveyor-General's office. His hopes of a permanent government appointment were not fulfilled however, and he eventually returned to his old occupation in St. Catharines.

5. Hawkins, Alfred. Hawkins's Picture of Quebec; with Historical Recollections. Quebec: Printed for the Proprietor by Neilson & Cowan, 1834.

6. The Environs of Quebec. Compiled for A. Hawkins. [Quebec] 1834.

   The illustrations for Hawkins's Picture of Quebec were lithographed by Robert Auchmaty Sproule (1799-1845), an Irish-born miniaturist and landscape painter who emigrated to Canada in the late 1820s. The view of the harbour at Quebec and the map are based on the work of Alexander Jamieson Russell (b. 1807), a civil engineer who worked on the Rideau Canal and for the Department of Public Works for Lower Canada. In the course of his career he travelled extensively and produced many sketches of Canadian scenery.

7. The Quebec Guide, Comprising an Historical and Descriptive Account of the City and Every Place of Note in the Vicinity. Quebec: Printed and published by W. Cowan and Son, 1844.

   Most of the illustrations in this guide are rather poorly printed copies of Smillie's engravings for The Picture of Quebec (item 2). The title page, with its view of the ever popular Montmorency Falls, and the frontispiece are the work of H. Cowan.

Case 2

* 1. The Canadian Mercantile Almanack. 1844 and 1845. Niagara: Published by John Simpson; and Hugh Scobie, Toronto.

Advertisements engraved by F.C. Lowe.

2. The Canadian Agriculturist: A Monthly Journal Devoted to Agriculture, Horticulture, Science, and Domestic and Rural Economy. Vol. 2, no. 9, September 1850. Toronto, C.W.: William McDougall, proprietor.

Masthead by F.C. Lowe.

3. The Journal of Education for Upper Canada. Vol. 4, no. 7, July 1851. Toronto: Printed and published by Thomas Hugh Bentley.

"Perspective View of the New Normal School and Education Offices for Upper Canada" by Lowe.

4. The Anglo-American Magazine. Vol. 2, no. 4, April 1853. Toronto: Thomas Maclear.

"Paris Fashions for April" signed: F.C.L.

5. Plan of Lots for Sale in the Town of Berlin. Toronto: H. Scobie, lith., 1853.

Includes "Berlin from the South" signed by Lowe.

Frederick C. Lowe was active as an engraver and lithographer in Toronto in the 1840s and 1850s. He had previously worked in Rochester, but little else is known about his background. His work includes advertisements and mastheads for periodicals, as well as book and magazine illustrations. The Anglo-American Magazine (1852-55) published a number of his views of Canadian towns, which also appear in some copies of W.H. Smith's Canada: Past, Present, and Future (see case 3).

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Hugh Scobie (1811-1853), the publisher of much of Lowe's work, spent his early years in Upper Canada as a farmer. In 1838 at the urging of his friends, he founded the British Colonist newspaper as a voice for the Scottish Conservatives in the province. His business quickly expanded to include printing, engraving, lithography, and bookbinding, as well as bookselling and stationery. An announcement that he is now operating a "lithographic press" appears in the Canadian Mercantile Almanack for 1844 (item 1). In 1847 he founded the Canadian Almanac, still published annually. The view of his shop shown in the exhibition has been re-drawn by Helen Fox from an advertisement in the Almanac for 1852. When Scobie died in 1853, his printing business and shop were acquired by Thomas Maclear, publisher of the Anglo-American Magazine, who with two partners, W.C. Chewett and W.W. Copp, formed Maclear & Co. Examples of their work are shown elsewhere in the exhibition.

THOS. WHEELER,

(FROM MARLBOROUGH, ENGLAND,)

CLOCK AND WATCH MAKER, ENGRAVER, &C.

Case 3

1. Smith, William Henry. Canada: Past, Present, and Future, Being a Statistical and Geographical Account of Canada West. Toronto: Thomas Maclear [1851]

   One of the original paper parts with a border by Allanson. (Loaned by Patricia Stone.)

2. The Anglo-American Magazine. Vol. 1, no. 3, September 1852. Toronto: Thomas Maclear.

   "View of Hamilton, C.W." by Allanson.

   John Allanson (d. 1853), who, like Lowe, provided illustrations for the Anglo-American Magazine and Canada: Past, Present, and Future, was a native of Newcastle, England. He worked in France and Germany and in New York before coming to Toronto in the 1840s. Here he ran a periodical agency while working as a wood engraver.

3. Hobbs, J.W. The Queen's Letter. Toronto: Published by Haycraft, Small & Addison [n.d.]

   Cover lithographed by J. Ellis.

4. Barrie, County of Simcoe, 1857. Toronto: J. Ellis, litho. [1857?]

5. "Map of the City of Toronto, Canada West" lithographed by J. Ellis for George P. Ure's The Hand-book of Toronto (Toronto: Lovell and Gibson, 1858).

   John Ellis (1795-1877) set up in business as an engraver and lithographer on King Street in Toronto some time before 1843. His output during the next twenty-five years was varied and extensive, including maps, views, and sheet music. A son, John Ellis jr. (b. 1836), also worked in the business. Ellis retired about 1867 selling his business to Joseph Thomas Rolph, later a partner in the firm of Rolph, Smith & Co. (see case 7).

* 6. Brown's Toronto City and Home District Directory. 1846-7. Toronto: Printed and published by George Brown, 1846.

   Advertisement for Thomas Wheeler.

   Thomas Wheeler, from Marlborough, England, was active in Toronto from the 1840s to about 1875. He was a man of many talents, working as a wood, copper, and steel engraver, lithographer, and seal engraver, as well as a clock and watch maker and jeweller. He regularly won prizes at the Upper Canada Provincial Exhibition in the 1850s, sometimes taking as many as four awards in one year. This view of his shop in the 1846-7 directory is unsigned but is presumably his own work.

Case 4

1. Punch in Canada. Vol. 2, no. 2, January 19, 1850. [Toronto]

   Cover designed by Young and engraved by Walker.

2. The Canada Directory. By Robert W.S. Mackay. Montreal: Printed and published by John Lovell, 1851.

   Advertisement for W. & C. Brewster illustrated by J. Walker.

3. La Ruche littéraire. 1. année, 1853. Montréal: Des Presses à vapeur de John Lovell.

   Illustration by J. Walker.

4. Mackay, Robert W. Stuart. The Stranger's Guide to the Cities and Principal Towns of Canada. Montreal: Published and for sale by C. Bryson [etc.] 1854.

   "Distance Map of Upper Canada" by J. Walker.

* 5. Heavysege, Charles. The Advocate: A Novel. Montreal: Richard Worthington, 1865.

   With illustrations by J. Allan, engraved by J. Walker.

   John Henry Walker (1831-1899) was only nineteen when he engraved a new cover for Punch in Canada in 1850. By 1852 he had established himself in business in Montreal as a landscape and portrait painter, seal engraver, and engraver on copper and wood. During a long career he produced illustrations for numerous books and periodicals, including the Canadian Illustrated News (see case 7), and designed mastheads for several Montreal journals.

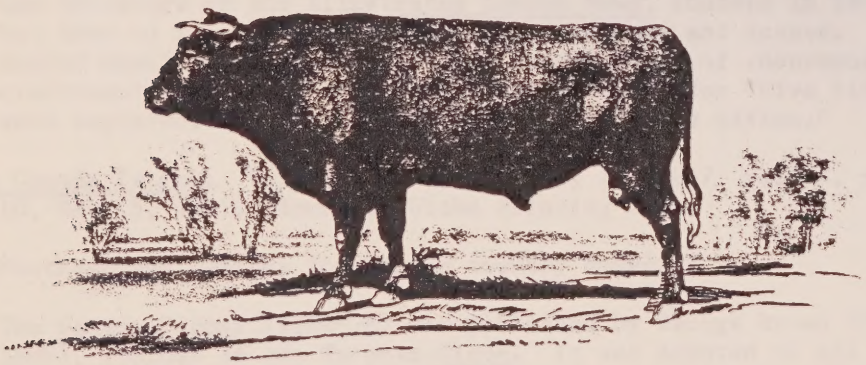
John Lovell (d. 1893), publisher of the Canada Directory and other books and periodicals illustrated by Walker, opened a job printing office in Montreal in 1835. This he soon developed into an extensive publishing business, bringing out directories and gazetteers, school books, several cultural magazines, including the Literary Garland (1838-51) and La Ruche littéraire (1853-59), and many works of poetry and fiction. The directory business continues today as John Lovell & Son.

6. Hunter, William S. Hunter's Panoramic Guide from Niagara Falls to Quebec. Montreal: Published by Hunter & Pickup; printed by John Lovell, 1860.

Like its subject, Hunter's Panoramic Guide with its twelve-foot bird's-eye view of the Niagara and St. Lawrence Rivers, was an international production. Hunter, in his preface written at Stanstead, C.E., in 1856, says that it is

> intended to supply what has long appeared a desideratum to the tourist who visits Niagara and the St. Lawrence,--a Panoramic or Picture Map of the most celebrated and picturesque points along this noble river. The Author has, through a variety of difficulties and at great expense, finished the work which he contemplated ...

The first edition was published in Boston in 1857 by John P. Jewett & Co. The engraver of the panorama is not identified, but the larger views of Canadian cities are the work of John Andrew (1815-1875), a Boston wood engraver and designer. The international theme is carried out in the elaborate gilt design of the cover.



FOUR YEAR OLD BULL Duke (1st Prize)
Property of John Moore.

Case 5

* 1. Transactions of the Board of Agriculture and of the Agricultural Association of Upper Canada. Vol. 3. Toronto: Printed for the Board of Agriculture by Thompson & Co., 1859.

A prize bull at the Upper Canada Provincial Exhibition, lithographed by Fuller & Bencke of Toronto.

Charles Fuller (1838-1894), lithographer, was from Bath, England, and had studied in France before coming to Toronto. Herman Bencke was born about 1827 in Germany; apart from his partnership with Fuller in the late 1850s and early 1860s, his work is unknown. In 1862 the partnership was dissolved, and Fuller became manager of the lithographic department of W.C. Chewett & Co., successors to the business of Maclear & Co. (see case 2). When they in turn were succeeded by Copp, Clark & Co., Fuller became a partner in the new firm and eventually its vice-president.

2. The Programme, Devoted to the Drama, Music, Literature, Arts, &c. Vol. 1, no. 2, March 4, 1862. Toronto.

Masthead engraved by J.G. Ellis.

The designer of this combination cultural newspaper and theatrical programme for the Royal Lyceum has not been clearly identified. He may have been the son of John Ellis (see case 3), who usually signed his work "John Ellis, Jr."

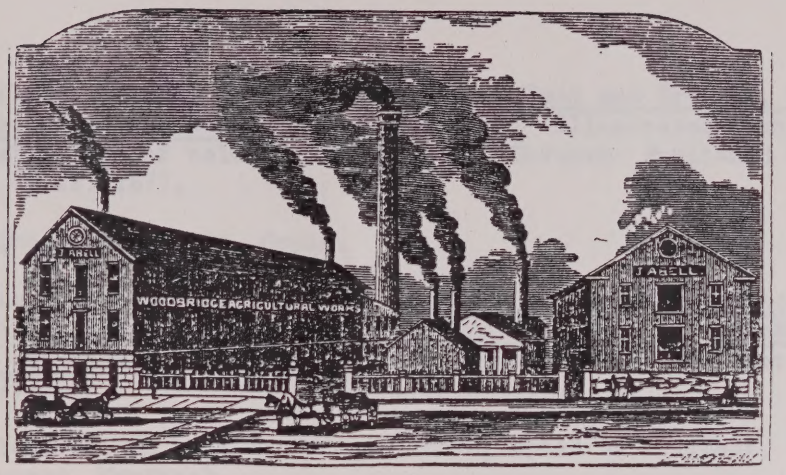
3. The Canadian Illustrated News. Vol. 2, no. 11, July 25, 1863. Hamilton, C.W.

Not to be confused with its later, more famous namesake from Montreal (see case 7), this ambitious weekly appeared for only fifteen months (November 1862 to February 1864) before succumbing to financial difficulties. It was one of a number of North American imitators of the Illustrated London News, founded in 1842, but true to its name it stressed Canadian news and scenes. Illustrated weeklies provided work for large numbers of anonymous craftsmen: this issue carries an advertisement for "five first-class wood engravers for the Canadian Illustrated News office."

4. The Canada Farmer. Vol. 4, no. 4, February 15, 1867; vol. 4, no. 10, May 15, 1867. Toronto: Globe Printing Co.

Masthead and designs for "cheap country houses."

The Canada Farmer (1864-76) was published by George Brown (1818-1880), founder of the Toronto Globe. It was devoted to all aspects of rural life, including its architecture. Many of its illustrations, including the attractive masthead, are unfortunately unsigned.



Case 6

* 1. Abell, John. Illustrated Catalogue of Agricultural Implements & Machines Manufactured by John Abell. Toronto: Globe Printing Co., 1872.

View of Abell's "Woodbridge Agricultural Works" by Damoreau.

Between 1856 and 1860 Charles F. Damoreau was an engraver in Boston, where he worked on illustrations for Ballou's Pictorial. He moved to Toronto in the early 1860s. His work here appeared in periodicals such as the Canadian Magazine (1871-72) and the Canada Farmer (see case 5), in trade catalogues, and in advertisements in the city directories.

2. Catalogue of the Bow Park Herd of Thorough-bred Short-horns, the Property of Hon. George Brown, Bow Park, Brantford P.O., Canada. Toronto: Printed at the Office of the Globe Newspaper, 1875.

Bird's-eye view of "Bow Park - Farm Buildings" by Beale Bros.

3. The Canadian Gentleman's Journal and Sporting Times. Vol. 5, no. 254, July 7, 1876. Toronto.

Masthead signed: Beale, Toronto.

Charles J. Beale and his brother Henry B. Beale both served an apprenticeship with the engraver W.J. Linton in London, England. They came to Toronto in 1868 or 1869 and for a few years worked in partnership under the name Beale Brothers. In 1871 they persuaded a fellow apprentice, Frederick Brigden, to join them. About 1876 Charles Beale seems to have left Toronto, but Henry Beale and Brigden continued the business as the Toronto Engraving Co. In 1910 it became Brigdens Ltd. and continues today as part of Rous, Mann & Brigden.

4. Timperlake, James. Illustrated Toronto: Past and Present, Being an Historical and Descriptive Guide-book. Illustrated with over sixty pages of colored lithographs. Toronto: Published by Peter A. Gross, 1877.

   Lithographs by P.A. Gross.

5. Leavitt, Thaddeus W.H. History of Leeds and Grenville, Ontario, from 1749 to 1879, with Illustrations and Biographical Sketches of Some of its Prominent Men and Pioneers. Brockville: Recorder Press, 1879.

   Illustrations by E.A. Turner; lithographed by Davidson, Whelan & Younger, Montreal.

   Peter A. Gross was employed by George J. Gebhardt & Co. to provide lithographs for an atlas of Wentworth County in 1875. E.A. Turner did illustrations for Belden's atlases of Lanark (1880) and Renfrew Counties (1881). County atlases, published by subscription and illustrated with portraits and views of the properties of those willing to pay for them, flourished in Ontario between 1875 and 1881. During the same period illustrated local histories, also published by subscription, were popular and frequently employed the same artists.

Case 7

1. Renaud, C.P.P. Un Rêve d'or. Montréal: L'Album de la Minerve [187-]

   Cover engraved by Jules Marion.

2. Album de la Minerve: journal de la famille. Vol. 2, no. 22, 29 mai 1873. Montréal.

   Masthead signed: Jules Marion.

3. Le Canada musical: revue artistique et littéraire. 3e année, no. 12, 1er avril 1877. Montréal: A.J. Boucher, éditeur-propriétaire.

   Cover engraved by Jules Marion.

   Jules Marion (d. 1878) began working for the Montreal newspaper La Minerve as an apprentice typesetter in 1865. When by chance his talent for engraving and design was discovered, he was allowed to devote himself to this work exclusively. He had won first prize at the Provincial Exhibition and was already an accomplished engraver when he died, while still young, of consumption.

4. Canadian Illustrated News. Vol. 3, no. 6, February 11, 1871. Montreal: Geo. E. Desbarats.

   Georges-Édouard Desbarats (1838-1893), publisher of this second, more celebrated Canadian Illustrated News (1869-83), came from a distinguished family of Quebec printers and publishers, both his father and his grandfather having held government positions. The prospectus of his paper in 1869 announced its aim:

   > A Canadian illustrated paper would be as it were a mirror that would reflect Canadian nature, enterprise and art throughout the world.

   Unlike other illustrated magazines of the time, which used line engravings produced by hand, the early issues of the Canadian Illustrated News included halftone photographs printed by a patented process called "granulated photography" by its inventor, the Quebec engraver William Augustus Leggo. After a few years, however, the technical problems of this new process forced the paper to return to the more conventional line engravings. In 1872 Leggo moved to New York and the following year, in partnership with Desbarats, launched the first daily pictorial newspaper, the Daily Graphic.

5. Belford's Monthly Magazine: A Magazine of Literature and Art. Vol. 1, January 1877. Toronto: Belford Brothers.

"No, Landon, we must not leave them"; illustration by J.E. Barclay, engraved by Rolph, Smith & Co.

* 6. Lavell & Co's Royal Canadian Almanac and Family Recipe Book. 1877. Toronto: Globe Printing Co.

Cover illustration lithographed by Rolph, Smith & Co.

Joseph Thomas Rolph (1831-1916) was born in London, England, and came to Toronto in the 1850s, establishing himself as an engraver and die sinker. About 1867 he purchased the business of John Ellis (see case 3) and a few years later formed a partnership with an engraver and lithographer, David Smith (b. 1839), as Rolph, Smith & Co. This company, active during the last quarter of the nineteenth century, is particularly noted for its lithographs. In 1904 the partnership was dissolved, but the Rolph name survives in a present day firm, Rolph-Clark-Stone Ltd.

Case 8

* 1. Grip. Vol. 1, no. 1, May 24th, 1873. Toronto.

2. Bengough, John Wilson. A Caricature History of Canadian Politics. Events from the Union of 1841, as illustrated by cartoons from "Grip," and various other sources. Toronto: Printed and published by the Grip Printing and Publishing Co., 1886.

3. The Epistles o' Hugh Airlie (Formerly o' Scotland; Presently Conneckit wi' Tam Tamson's Warehoose in Toronto). Illustrated by J.W. Bengough. Toronto: Grip Printing and Publishing Co., 1888.

4. The Canadian Pictorial & Illustrated War News. Vol. 1, no. 9, May 30, 1885. Toronto: Published by the Grip Printing and Publishing Co.

The comic weekly paper Grip (1873-94) was the brainchild of John Wilson Bengough (1851-1923). As a young man he worked as a compositor on the Whitby Gazette; later he moved to Toronto where he got a job as a reporter for the Globe. He had long been an admirer and imitator of the American cartoonist Nast, but no daily newspaper in the 1870s used cartoons. It was when an acquaintance had his caricature of James Beaty, proprietor of the Leader newspaper and a colourful local character, reproduced by lithography at Rolph's, that he realized the potential of this process. Grip, named for the pet raven in Dickens' Barnaby Rudge, began publication in 1873. Out of it grew the Grip Printing and Publishing Co., which published not only Bengough's work but other illustrated books and periodicals.

The Canadian Pictorial & Illustrated War News (April to August 1885) reported the progress of the Riel Rebellion from the departure of the volunteers to their triumphant return home four months later. The illustrations were printed by the Toronto Lithographing Co., an important producer of posters and book illustrations in the 1880s and 1890s. Under a later name, Stone Ltd., it became part of the firm of Rolph-Clark-Stone Ltd. (see also case 7).

Three coloured lithographs depicting the battles of the Riel Rebellion, issued by the Canadian Pictorial & Illustrated War News, are on display on the first floor.

The cover illustration, showing Toronto about 1856, is reproduced from Hunter's Panoramic Guide (case 4). The tail-piece on the first page is from the Canadian Directory (case 4). The other illustrations in the guide are taken from the items marked with an asterisk.

Additional material is on display in the reading rooms on the first floor.